

TANGO AND TROT DO NOT SHOCK GEORGE ADE A BIT

He Says He Likes to See the
Young Folks Dance the
Ginteful Figures.

CAN'T DO IT HIMSELF.

Stage Managed Fun Is Too
Hard Work and Not to
His Liking.

Marguerite Moores Marshall.

Does the turkey trot worry George Ade? He should worry if it does! Not even the fact that it's reached Indiana, which disturbs the American humorist, has bothered him to mention it, but there MAY be a lesson in his attitude for other folk (even mayors) on the danger of taking things too seriously.

Mr. Ade was en route from Bermuda to Indiana when I sought to arouse his moral indignation on the score of New York's much criticized dance steps. It didn't arouse a ripple, or else it was held under control for fear lest it should explode in an epigram that might point a moral or adorn a fable in rhyme.

"I can't speak at all as an expert," he represented. "You know, it's been months since I've stopped in New York, and it's a fact that I've not been in one of those trotting places. I suppose I should be decorated with a medal for that, shouldn't I?"

STAGE-MANAGED FUN IS NOT FUNNY. I was sure, then, that the tap was about to be drawn from the reservoir of moral indignation, but nothing of the sort! For Mr. Ade continued placidly: "I don't much care for stage-managed movements, and that's the sort of one to get to find in New York trotting places. The fun is in being on and being, getting much better on a sidewalk time. And the funniest work on board there's nothing spontaneous, nothing entirely about their enjoyment. I can't say that I like that kind for myself."

And tell it not on Broadway, but Mr. Ade looked bored, retrospectively bored. "But do you really mean that you've never seen the turkey trot or the tango?" I asked. "I have," he answered, "I've seen them on board ship and I've seen them at Palm Beach. For that matter, the turkey trot was danced in Indiana a year ago. All I can say is it never shocked me."

"I never danced it myself," he admitted. "But that's only because my dancing day is a thing of the past. I don't believe I could even dance the tango. It was twenty-five years ago that I used to go on the floor and let the sea-fog and polka and schottische and a lot of square dances of which I never heard the names."

When Mr. Ade so amiably dates himself, perhaps he won't mind my comparing him to the Ancient Mariner. He does look so exactly like Coleridge's description, "long and lank and brown as the ribbed sea-shell." He also has a look of an American humorist of another generation—Oliver Wendell Holmes.

Meanwhile, I presumed on his long

AMERICAN HUMORIST
WHO IS NOT SHOCKED
BY THE TURKEY TROT.



GEORGE ADE

memory and asked him if the waltz, on the introduction, didn't arouse nearly the same kind and amount of criticism as is bestowed on the dances we've been discussing so hotly. He nodded, with a reminiscent smile.

"I've never seen any dance," he added quietly, "no matter how old-fashioned it was, that hadn't the partnership of two as its basic idea. His arm circles around her waist, or at least his hand presses here, in all the tango-schottische-schottische, now or old. It seems to be a case of inevitable juxtaposition."

"And do you think the tendency blame-worthy?"

"Not for moment! It's a perfectly natural one for all young things. And personally, as I've said, I can't see anything specially reprehensible or improper about the turkey trot. I can't, really. I have enjoyed watching it, and I consider it graceful. And it certainly seems to exhilarate the dancers. The foundation it holds for them is of the nature of enchantment; they might be so many whirling dervishes."

THE DANCE IS BEING DONE TO DEATH.

"The only trouble is that the dance is being done to death. I see that you have tea dances here. We haven't reached that stage in Indiana; we don't dance by daylight. All this getting up to trot before breakfast and going out

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in the east were Anabel Henderson, Calista Leashan, Madeline Curran and Francis Leashan, the latter being the only male on the bill.

Musical numbers were interspersed through the performance of the farce and Helen Weiss and Anne Hilda presented dancing specialties. Besides those mentioned above as principals the following pupils of the school assisted as soloists or in the ensemble numbers: Mary Ellen Thaxton, Margaret Powers, Augusta Girden, Victoria Fields, Marietta Moore, Margaret Swain, Marion Droste, Gertrude Monand, Helene Simon, Elizabeth Broughton, Florine Hodges, Emily Sempie, Lydia MacNamee, Florence Caelanino, Helen Weiss, Gertrude Warner, Edna Warner, Anne Hilda, Ray Chatman, Amy Sturm.

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